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THE ARTISTIC ORIGINS OF THE TEMPEL SYNAGOGUE IN CRACOW

The Tempel Synagogue in Cracow was built on the initiative of the followers of Reform Judaism associated with the Haskalah movement, which was the all-European Jewish trend towards cultural enlightenment and emancipation.¹ The movement was initiated in the cultural and educational spheres at the end of the eighteenth century in Berlin by Moses Mendelssohn, who was a pioneer of the transformations concerning the intellectual life of Jews in the spirit of the all-European progress and modern Enlightenment thought.² A major role on the road to emancipation was played by the interest of the Jewish population in the German culture and language. The key factor in that respect was the translation of Torah and Psalms into German by Moses Mendelssohn.

The movement of the Jewish Enlightenment developed mainly in urban centres, in strong opposition to the traditional, orthodox Judaism. Its supporters strove to lead the Jewish population out of the real and spiritual ghetto and make them participate in the culture of the native country. Gradually, the Haskalah movement exerted an increasingly profound influence on the Jewish population, attracting numerous supporters, paving the way for changes and causing an avalanche of transformations. A major role was played by the reform of education, which caused the development of cultural life and created new prospects for social activity. As a result, the reforms of the Haskalah movement led to active participation of Jews in the creation of reality and declaration of justified patriotism.³

The transformations connected with the Haskalah movement affected worship, which won great popularity for the movement. The liturgy was reformed already at the beginning of the nineteenth century by Israel Jakobson.⁴ The changes brought the hitherto existing form of synagogue liturgy closer to Protestantism. Following the Protestant manner, the role of a rabbi-preacher was introduced whose task was to preach sermons serving to strengthen the morality of the faithful.⁵ The form of the

¹ The history of the Tempel Synagogue has already been described by several authors. The most interesting works are the following: A. Sudacka, L. Sulerzyska, *Synagoga Tempel w Krakowie ul. Miodowa 24. Dokumentacja historyczno-konserwatorska*, unpublished script PKZ, Kraków 1993, *Katalog zabytków sztuki w Polsce*, vol. IV; *Miasto Kraków*, part VI: *Kazimierz i Stradom. Judaica: bóżnice, budowle publiczne i cmentarze*, ed. I. Rejduch-Samkowa, J. Samek, Warszawa 1995.

² E. Chojcka, *Europejska architektura synagogalna XIX wieku – jej treści ideowe oraz język form stylizacyjnych*, in: *Architektura Wrocławia*, vol. 3: „Świątynia”, ed. J. Rozpędowski, Wrocław 1997, p. 377.

³ Ibidem, p. 378.

⁴ *Encyklopaedia Judaica*, vol. 9, Jerusalem, 1972–1978, pp. 1240–1241.

⁵ M. i K. Piechotkowie, *Bramy Nieba. Bóżnice murowane na ziemiach dawnej Rzeczypospolitej*, Warszawa 1999, p. 432.

participation of the faithful in services also underwent change. Now they were expected to participate consciously and get emotionally involved. In order to meet these new requirements, the liturgical Hebrew language was replaced with German and the ritual dress was given up.⁶ Also, following the Protestant liturgy, musical choirs started to be employed in synagogues and organs were used.⁷ As a result of the above-mentioned innovations, the interior of the traditional synagogue was modified. As far as the spatial layout of the synagogue is concerned, the most important change was that of grouping the ark together with the bimah at the eastern wall. A kind of "presbytery" was formed in that way, often elevated above the level of the hall and accentuated by an apse.⁸ There was also a need for a spot for the preacher, who was supposed to deliver the sermons facing the faithful. Thus, parallel rows of benches were introduced into the interiors of reform synagogues. In that way the hitherto existing manner of participating in the services, in which the faithful moved their pulpits and took turns at focusing their attention on the ark and the bimah, was abandoned.⁹ It was also necessary to provide room for the choir and organs. The spatial layout of the room of prayer was supplemented with open galleries for women. Along with the changes in the spatial layout of the progressive synagogue, its meaning also underwent profound changes. According to Israel Jakobson's interpretation it was meant to replace the tradition of the destroyed Temple of Solomon.¹⁰ It was contrary to the assumptions of the traditional Judaism. The reformers rejected the orthodox thesis about the rebuilding of the Temple at the moment when the Messiah comes again and New Jerusalem is created. They saw the place where they lived as their only mother country, regarding it as "the Promised Land". Their synagogues assumed the high rank of "Temples" and related to the original not by the archeological fidelity but metaphorically. The purpose was served by the choice of appropriate stylistic forms and the three-part spatial layout with the vestibule, nave and the composition of the ark with the bimah.¹¹

These transformations of the ideological values of the progressive temple in relation to the traditional form and function of the synagogue stimulated the search for hitherto unknown forms of artistic expressions which would be a reflection of the new liberal times and emancipation of the Jewish community. Consequently, the architecture of the nineteenth-century reform synagogue took patterns from the whole then existing repertoire of stylistic forms.¹² One of the stimuli to search for appropriate elements and stylistics was the historic past of the Jewish nation. Inspiration was taken from the Biblical descriptions of the temple of Solomon and from the attempts to reconstruct it. The archeological excavations carried out in the Middle East were also of some importance, as well as the architecture of Arab countries and of those European countries where Jews lived and enjoyed periods of prosperity. Hence, the most

⁶ With time the sermons in reform synagogues were preached in vernacular languages. In the Cracow Tempel Synagogue the Polish language started to be used in the mid-1890s. The use of Polish was promoted and started by the chairman of the association, Leon Horowitz. See: S. Pańków, *Leon Horowitz*, in: *Polski Słownik Biograficzny*, vol. 10, Wrocław-Warszawa-Kraków, 1962, p. 14.

⁷ E. Chojcka, op.cit., p. 377, M. i K. Pichotkowie, op.cit., pp. 432-434.

⁸ C.H. Krinsky, *Synagogues of Europe. Architecture, History, Meaning*, New York 1985, p. 25.

⁹ M. i K. Pichotkowie, op.cit., p. 434.

¹⁰ E. Chojcka, op.cit., p. 378.

¹¹ Ibidem.

¹² Ibidem, p. 375.

frequently used forms were Moorish, early-Christian, German Romanesque and those of the Italian Renaissance architecture, but inventiveness of the architects was not limited to them. As a matter of fact, the ideas were taken from the whole range of neo-styles in various combinations. The Gothic style, however, was avoided, since it was generally associated with church architecture, which was considered undesirable allusion.

The search for the appropriate form and suitable stylistics for the progressive synagogue in Germany continued throughout the nineteenth century and exerted considerable influence on the other European countries. It was a stimulus to organize numerous architecture competitions and panel discussions in which highly esteemed architects took part. The question of the choice of the most appropriate style gave rise to theoretical considerations. The most highly valued were the opinions and views of Albrecht Rosengarten, Edwin Oppler and Carl Schnaase, the art historian.¹³



Fig.1. Synagogue in Kassel, designed by Albrecht Rosengarten, C.H. Krinsky, *Synagogues of Europe. Architecture, History, Meaning*, New York, 1985, fig. 164

Albrecht Rosengarten approved of the arcaded style. He used its form in the synagogue in Kassel which he designed in the years 1836–1839 together with August Schuchard (Fig. 1). Its three-side towerless façade with the triangular tympanum provided a model for other progressive synagogues.¹⁴ At the peak of his career and in the treatise published in 1857, Albrecht Rosengarten advocated the Romanesque style. He argued that for the reason of having "noble effect on minds" it was to be the most appropriate style for the new synagogues.¹⁵ Edwin Oppler also advocated that style. He recommended borrowing from the tradition of the native country and thus solving the

¹³ Ibidem, p. 380.

¹⁴ C.H. Krinsky, op.cit., p. 315.

¹⁵ E. Chojecka, op.cit., p. 381.

question. He felt that the Romanesque style possessed the qualities of German character, which should be exposed in the architecture of new synagogues. He was a radical opponent of the oriental forms, in the broad understanding of the word, called Moorish at the time, which appeared in architecture from the mid-nineteenth century.¹⁶ This stylistics, on the other hand, was supported by Carl Schnaase. He emphasized the necessity of employing eastern motifs in the synagogue architecture. This stylistics was entirely different from Christian architecture, which he considered to be a sufficient reason for using it. In his opinion, such a choice of architectural forms was justified by the ethnic similarity between Jews and Arabs, which involved mental, religious and artistic affinity, based on abstract spiritualism eliminating figurative representation.¹⁷ In that connection, variously interpreted oriental stylization began to be understood as an allusion to the temple of Solomon. The eastern references expressed also the religious and ethnic separateness and manifested the Jews' own stylistic formula within the framework of the gained emancipation and equal rights.¹⁸

The annexation of Cracow and Kazimierz to the Austrian occupation zone as a result of the third partition of Poland started a completely new period in the history of Kazimierz Jews. This event put an end to the autonomy which the local Jews had possessed and enjoyed for centuries. The new Austrian rule brought the Jewish community a lot of unfavorable changes resulting from the introduction of the new legislation. In Cracow until the late 1830s the movement of the Jewish enlightenment did not attract many supporters and was strongly opposed by the Jewish orthodox classes.¹⁹ In the 1840s there were only 200 people interested in the Haskalah movement programme, which accounted for merely 1.5% of the Jewish population of the city at that time.²⁰ From 1840 the progressive Jews belonged to *Stowarzyszenie domu modlitwy i wsparcia Izraelitów niemieckich* (Association House of Prayer and Support for the German Israelites) whose statutes were legally confirmed on 19 June 1843.²¹ A major role in the process of assimilation of the Cracow Jews was played by the education system, and particularly by Szkoła Wydziałowa (Faculty School) founded in 1810.²² Also, the changes in the political system of Austria taking place in the late 1850s and early 1860s led to the adoption of the constitution in December 1867, which ultimately abolished all the laws discriminating against the Jews. Equally important, in this respect, was passing of the so-called School Act on 25 May, 1868 which considerably limited the public privileges of the Roman Catholic Church and obliged religious communities to control the religious education of their youth. In October 1868 also the Home Parliament in Lvov passed an act which granted the Galician Jews all the civil rights.²³

¹⁶ Ibidem, p. 382

¹⁷ Ibidem, p. 384.

¹⁸ Ibidem, p. 384.

¹⁹ T. Gąsowski, *Żydzi krakowscy w latach 1796–1939*, „Krzysztofor”, Zeszyty Naukowe Muzeum Historycznego Miasta Krakowa, no. 15, 1988, p. 23.

²⁰ J. Purchla, *Kraków w Europie śródka*, Kraków 2000, p. 142.

²¹ *Statut des Bet-und Unterstützungshauses der Deutschen Israeliten in Krakau*, Krakau 1857.

²² T. Gąsowski, op.cit., p. 24.

²³ A. Żbikowski, *Żydzi krakowscy i ich gmina w latach 1869–1919*, Warszawa 1994, pp. 109–110.

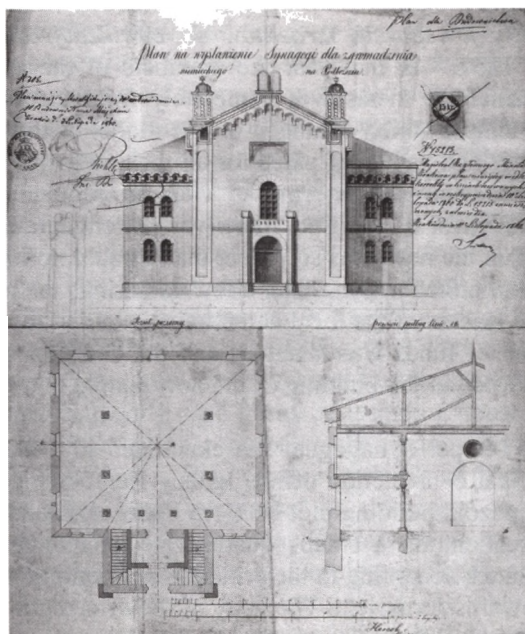


Fig. 2. Plan of Tempel Synagogue, designed by Ignacy Hercok, 1860, AP Kraków (State Archives in Cracow, further referred to as AP Kr), BM 46, Dz. VIII, l.s. 112a, photo by M. Multarzyńska-Janikowska

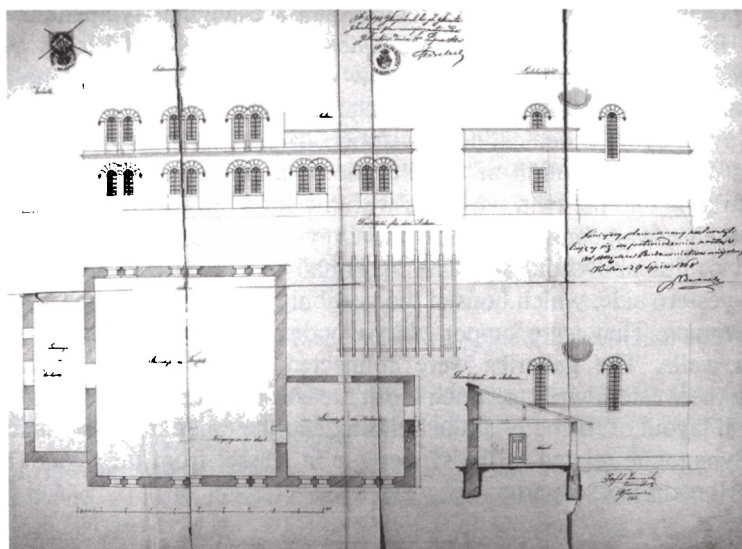


Fig. 3. Plan of east annexe, designed by Teofil Lamryski, 1883, AP Kr, ABM, ul. Miodowa 24, fasc.608, photo by M. Multarzyńska-Janikowska

The idea of founding a progressive synagogue in Cracow, which would belong to *Stowarzyszenie modlitwy i wsparcia Izraelitów do cywilizacji dążących* was most probably conceived in 1857.²⁴ In that year the members of the association, "(...) in order to be able to emancipate themselves completely from the orthodox Jews (...) desired to build a new temple which—arranged on the model of those in bigger cities—would serve as the shelter and gathering place for all those who think in a similar way and would contribute to real self-esteem, as well as refinement of hearts and consciences. Unfortunately, for a long time there was not enough energy to unite and act until the moment when the need was so urgent that it could no longer be postponed and forced to decisive and united action. After a few gatherings the plan worked out by Dr Oettinger, one of the leaders of the local community, was put forward (...)" In that year "(...) the collection of funds was taken up and the decision was taken to make other communities interested in the building of the new temple in order to gain support from them (...)"²⁵

The design for the Tempel Synagogue was elaborated in 1860 by a constructor employed in the municipal construction office, Ignacy Hercok (Fig. 2). The intended site was an irregular trapezoid building plot between Podbrzezie and Miodowa Streets, at a right angle intersection, on a small square. The synagogue was designed as a detached building situated, according to the principle of orienting the Jewish temples, on the east-west axis towards Jerusalem. The body of the synagogue was placed on the western edge of the plot so that its facade closed the perspective of the square and created an important element of the view.

The design made by Ignacy Hercok represented the neo-Romanesque style with elements of the arcaded one. The building itself was supposed to be relatively small, with the body based on the plan of a rectangle, near square. The entrance to the temple was situated in a break in the wall on the axis, in the arcaded portal flanked by polygonal pilasters. The façade of the temple had a triangular tympanum decorated with arcaded frieze, and the finial was the slabs with the laws of Moses. Above the portal, on the axis, was a semicircular window with a finial and arch stone (voussoir) marked in plaster work, and above it a rectangular panel intended as the place for the name of the synagogue, a dedication inscription or a quotation from the Bible. The main element of the articulation of the elevation was the arcaded moulding running around the building and the twin windows with the finial in the form of double arches with the marked arrangement of voussoir. Only the eastern elevation had single windows and oculus above the ark. The main hall of prayer was preceded with the break on the western side, which housed the vestibule and two staircases leading to the galleries for women. They were supported by wooden pillars placed along the northern and southern walls. The galleries were connected with a narrow passage gallery situated along the western wall, to which the staircases from the vestibule led.

The general layout of the body of the building and the range of the stylistic forms of the Tempel Synagogue related to the synagogue in Kassel from the years 1836–1839 designed by Albrecht Rossengarten.

²⁴ „Czas”, 1857, no. 112, p. 3.

²⁵ „Krakauer Zeitung”, 1857, no. 110, unnumbered page. H. Kozińska-Witt, *Die Krakauer Jüdische Reformgemeinde 1864–1874*, Frankfurt am Main, 1999, s. 70.

The design of the Tempel synagogue was accepted by the municipal building authorities on 3 November, 1860, and ten days later by the City Council, but with the proviso that certain corrections should be made.²⁶ These included the widening of the steps of the staircases, the use of fireproof material for covering the rafter framing and applying appropriate stylistic forms, suitable for the sacral character of the building.²⁷ The latter proviso seems to have been bizarre but the neo-Romanesque and rundbogenstil forms applied by Ignacy Hercok which referred to the architecture of the German progressive synagogues were something completely new in synagogue architecture in Cracow, although they did not differ from the general contemporary trend in construction. The Tempel synagogue was most probably the first place of worship that used these stylistic elements. In the later period, and particularly in the 1870s, 1880s and occasionally also in the 1890s, they were a common occurrence and did not rise any reservations from the municipal building authorities. On the contrary, they became the most frequently used forms in designing houses of prayer.²⁸ Probably, in response to the last reservation concerning the design, the apparent "turrets" were added which flanked the façade. They were only finials of the pilasters of the entrance break, which could have been interpreted as references to the Jachim and Boas columns from the temple of Solomon. The "turrets" were to be topped with stars of David, which together with the slabs of Decalogue placed on the tympanum, were elements of *architecture parlante* and testified to the character of the building. Unfortunately, at the present stage of research it is difficult to state whether or not those "turrets" were actually constructed.

The celebration of opening and consecrating the temple of the Cracow progressive Jews took place on 28 February 1862. The construction was carried out thanks to the loan taken out from the members of the association, Abraham Gumpłowicz and Wolf Schoenberg, which was still being repaid by the association at the beginning of the 1870s.²⁹

In 1868 the first extension of the synagogue took place. The construction work, which was supervised by Teofil Lamryski, consisted of building a single-storey annexe (Fig. 3). It was added to the southern elevation of the synagogue towards the east. Its elevations were ideally matched with the architectural character of the synagogue and had the characteristic window openings with the arches with voussoir arrangement marked in plaster. The annexe was joined to the room of prayer by one entrance opening. It is likely that it performed the function of a meeting room and that the religious and moral lectures for the youth were delivered there.³⁰

²⁶ Archiwum Państwowe w Krakowie (State Archives in Cracow, quoted further on as AP Kr), BM 46, l.s. 112a.

²⁷ The two former provisos resulted from building regulations, which after the fire of Cracow in 1850 concerned in the first place the fire-protection. See: Z.J. Białkiewicz, *Przemiany architektury krakowskiej w połowie XIX wieku*, Kraków 1994, pp. 20–21.

²⁸ Such forms were used, for example in the following houses of prayer: *Cheim Halberstam* at 12, Estery Street (AP Kr, ABM, ul. Estery 12, fasc. 209a), *Beth ha Midrasz Chasidim* at 5, Węgierska Street (AP Kr, ABM, ul. Węgierska 5, fasc. 968), *B'nei E'muna* at 17, Meiselsa Street (AP Kr, ABM, ul. Meiselsa 17, fasc. 588), *Chewra Tehilim* at 13, Bożego Ciała Street (AP Kr, ABM, ul. Bożego Ciała 13, fasc. 75).

²⁹ A. Żbikowski, *Gmina Wyznaniowa w Krakowie na przełomie lat 60. i 70. XIX stulecia. Struktura i zakres działania*, „Biuletyn Żydowskiego Instytutu Historycznego”, no. 3–4, 1990, p. 51.

³⁰ Such lectures were delivered from the end of the 1860s. by the synagogue preacher Szymon Dankowicz. See: A. Żbikowski, *Żydzi krakowscy...*, op.cit., p. 69.



Fig. 4. Tempel Synagogue after alterations in 1893-1894, view of facade, 1907, AP Kr, iconography collection, A III/357, photo by M. Multarzyńska-Janikowska



Fig. 5. Tempel Synagogue after alterations in 1893-1894, view of south and east elevations, 1907, AP Kr, iconography collection, A III/358, photo by M. Multarzyńska-Janikowska

In 1883 the next extension plan, designed by Jan Ertel, was officially accepted. This time it had purely practical aims and involved the building of a passage porch along the eastern elevation of the synagogue, connected with a one-way flight of stairs. It was designed to enable a direct access to the gallery for women and ease the staircases connected with the vestibule.

In the years 1893–1894 another extension took place, supervised by a committee which was formed especially for this purpose. It consisted of: Herman Aschkenasy, Józef Goldwasser, Leon Horowitz, Izydor Jurowicz, Maurycy Langrock, Jakub Maschler, Józef Oettinger, Jan Albert Propper and Adolf Wechsler. The works were financed from the association's resources and the collections from the faithful, as well as from the members of the committee. The loans were paid by instalments, which were kept up and finally terminated in the association's administrative year 1898/1899.³¹

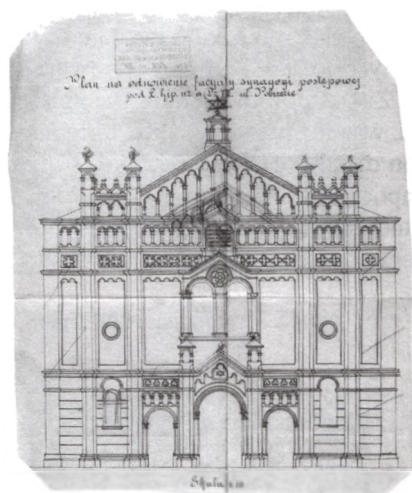


Fig. 6. Plan of alteration of Tempel Synagogue façade, designed by Benjamin Torbe, 1894, AP Kr, ABM, ul. Miodowa 24, fasc.608, photo by M. Multarzyńska-Janikowska

The architect in charge of the architectural design and construction works was a member of the association, Benjamin Torbe (1858–1931). The work was started on the basis of the plans which were granted the permission on 13 June, 1892 and additional plans, accepted on 29 August, 1893. The plans concerned a general alteration of the building which assumed eclectic style with dominant neo-Romanesque and rundbogenstil forms (Fig. 4). The most important spatial solution was the extension of the hall of prayer towards the east and closing it, following the model of Christian architecture, with a pentagonal apse. As a result of that alteration, the passage porch along the eastern elevation of the building, constructed in 1883, was demolished. Its function was taken over by new porches added to the corners of the building, with arcaded openings (Fig. 5). The façade of the synagogue was altered according to a separate design, accepted on 5 June 1894 (Fig.6). It was widened and considerably raised, with the repetition of the triangular tympanum which acquired a new arcaded frieze. The façade also obtained a new architectural articulation with tracery

³¹ *Sprawozdanie przełożenia Stowarzyszenia Izraelitów Postępowych w Krakowie za rok administracyjny 1898/1899*, Kraków 1899, p. 3.

decoration. Its form could have referred to the middle part of the façade of the Kohlhöfen synagogue in Hamburg from 1857, designed by Albrecht Rosengarten (Fig. 7). It might be indicated by the solution of the tympanum and the composition of the twin windows with the little rosette, placed in the storey above the portal, on the axis. In the façade were placed elements informing about the character and designation of the building. These were marble slabs with the Decalogue embedded in the frieze above the first floor and the star of David capping the tympanum of the synagogue. There were also placed Hebrew inscriptions, which could have been a repetition of the original ones. In the archivolt of the portal an inscription with metal letters was embedded which was a quotation from Psalm 100,4: "Enter into His gates with thanksgiving and into His courts with praise". The other inscription, carved in a marble slab, was placed in the space above the main entrance. It was a paraphrase of the text from the Book of Kings I.6,37–38, concerning the building of the Temple of Solomon, with a symbolic message. It contained the dates 1860 and 1862 in the form of an anagram which referred to the date of the erection of the synagogue and the inscription: "In the year of the "crown"³² was the foundation of the house of the Lord laid in the month Ziv, and in the year of the "blessing"³³ in the month of Bul, which is the eighth month, was the house finished throughout all the parts thereof, and according to all the fashion of it."³⁴ The placing of this quotation was symptomatic, since according to the assumptions of the reformers the progressive synagogues were to replace and take over the function of the old Jerusalem temple, thus becoming the new Temples in the new mother countries.

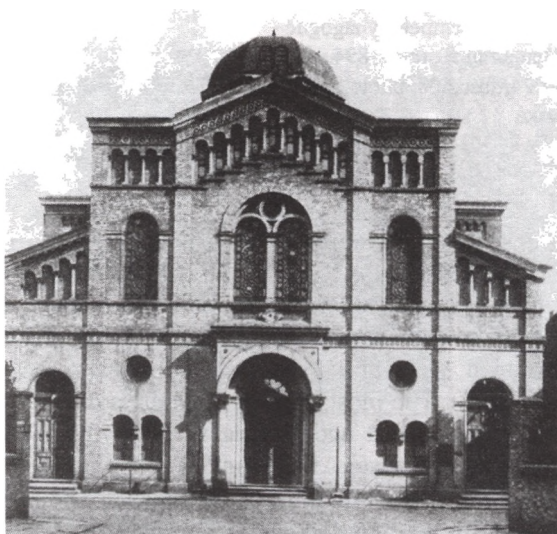


Fig. 7. Kohlhöfen Synagogue in Hamburg, designed by Albrecht Rosengarten, H. Hammer Schenk, *Synagogen in Deutschland, Geschichte einer Baugattung im 19. und 20. Jahrhundert* (1780-1933), teil 2, Hamburg 1981, fig. 143

³² This word is an anagram – 5620 = 1860.

³³ This word is an anagram – 5622 = 1862.

³⁴ I would like to thank Assoc. Prof. L. Hońdo for the translation of the Hebrew inscriptions.



Fig. 8. Tempel Synagogue, interior, view of ark, 2004, photo by B. Zbroja

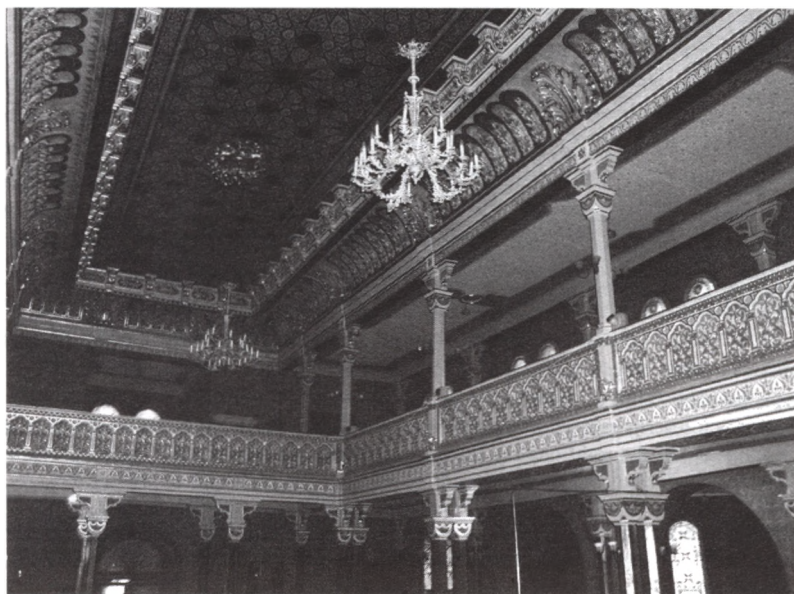


Fig. 9. Tempel Synagogue, view of galleries and vaulting, 2004, photo by B. Zbroja

The design by Benjamin Torbe did not contain alterations to the side elevations. The principal changes concerned the interior of the temple. Its character was transformed on the basis of the *gesamkunstwerk* principle. The division of the space in the temple by the galleries for women was preserved. They were extended towards the east as a result of the modification of the body of the building (Figs 8, 9) and supported by free-standing twin pillars in the nave and wall pilasters of similar form along the side walls. Also, the western passage gallery underwent changes. Its space was joined to the room above the vestibule, thus creating the space for the choir and organ. A new element was the architectural sculpture composition of the ark together with the wide platform which was elevated above the level of the floor (Fig. 10). The construction of the ark was finished as late as in 1897, at the cost of 6000 florens.³⁵ The ark was funded by the chairman of the association and of the Jewish religious community, Dr Leon Horowitz, and his wife Karolina, on the occasion of the twenty-fifth anniversary of their wedding.³⁶ The composition of the ark was situated against the background of the apse and related to the altar chests of the German progressive synagogues, where *bimah sensu stricto* was abandoned and replaced by the platform which started to perform its function. The ark acquired eclectic character with the dominant elements of the neo-Romanesque style, which were exposed during the alteration of the synagogue. Its form was designed as a three-arcaded composition. In its central part, accentuated by the colonnade portico, the niche for the Torah was placed, while the two extreme axes were passages to the apse. The side arcades were capped with attic walls with the motif of arcades and blanks. The coping of the ark in its central part was emphasized by geometrical semi-dome covered with gilt plane tiles. The composition was completed with two smaller semi-domes of the same shape, on which lamps were fixed. The niche for the Torah acquired the form of conch and was equipped with a special device for lowering the ark curtain. The Holy Ark was closed with openwork gilt metal bars in the form of a plant runner with the motif of stars of David, whose frames were decorated with geometrical enamel incrustation. In its back wall a round stained glass with the star of David and a Hebrew inscription "Jahwe" was placed. The Holy Ark was designed by a member of the association, Fabian Fochsim, and executed in his masonry workshop.³⁷ It was supposedly the most prestigious commission executed in Fabian Fochsim's workshop, which specialized in sepulchral sculpture.³⁸

During the alterations of the synagogue, rich stucco decoration and painting elements were introduced into its interior. Profusion of ornaments occurred on the vaulting of the hall of prayer. It was designed as a *plafond* decorated with Moresque carpet polychromy with a wide *facette* filled with frieze of palmette motifs. Painting decoration of similar stylistics was also made on the eastern wall, the ceilings of the

³⁵ „Krakauer Jüdische Zeitung”, 1898, no. 8, p. 12.

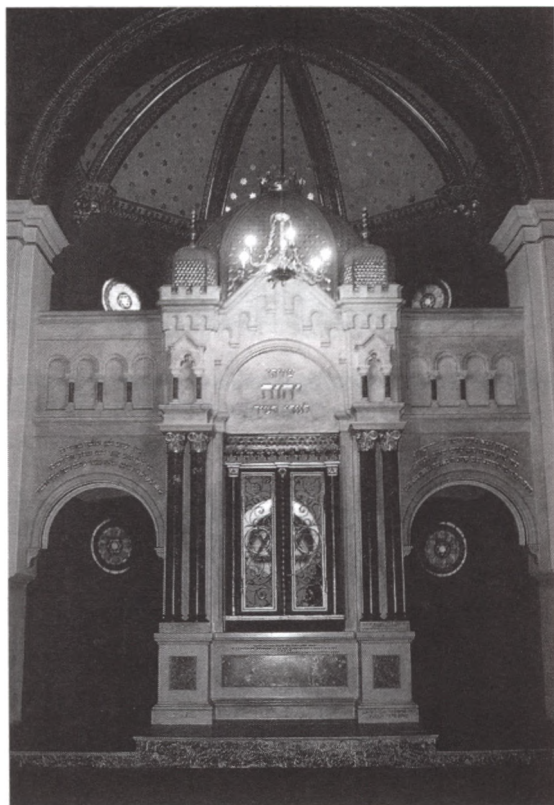
³⁶ On that occasion inscriptions were engraved on the pedestals under the niche for Torah in the Polish and Hebrew languages. On the right one the Polish inscription was placed which says: The gift from Dr Leon Horowitz and his wife Karolina on an occasion of their „Silver Wedding” on 24 jar 5657.

³⁷ His signature in Polish and Hebrew is to be found on the plinth of Aron ha-Kodesz.

³⁸ Sepulchral monuments executed in F. Hochstim's (b. 1825 – d. 1906) workshop, which bear his signature, can be found, among other places, in the Jewish cemetery in Miodowa Street, in the Rakowicki cemetery, in the New and Old cemeteries in Podgórze, as well as in the municipal cemeteries in Wieliczka and Jaroslaw. He also executed the stairs leading to the Chapel of St. Hyacinth in the Dominicans' Church in Cracow. His works were awarded medals in 1870 and 1872 at the exhibitions in Cracow, Bielsko and Biala.

vestibule and the galleries for women, whereas the apse acquired a painting decoration in the form of gold stars against azure background, which can be associated with the fashion of decorating vaults of Christian churches popular at the turn of the nineteenth and twentieth century. The balustrades of the galleries for women acquired artificial marble decoration in the form of arcaded frieze with tracery which was supplemented by motifs of symmetrical plant runners and foliage. In connection with the alterations of the galleries for women, the form of the pillars underwent partial modification. Their shape was matched to the original ones, with the difference that they acquired modeled artificial marble cube capitals with imposts bearing binders and polychromy.

Fig. 10. Tempel Synagogue,
interior, detail of ark, 2004, photo
by B. Zbroja



One of the consequences of the alterations to the synagogue was the introduction into its interior of a complex of stained glass windows. They were funded by the members of the association. In the majority of cases the names of the funders and dates were placed on them. Some of them were intended to commemorate the late persons associated with the society. The formal and stylistic values made the stained glass windows a perfect complement to the character of the synagogue. The dominant patterns were plant geometric ones in the oriental stylization.³⁹ The stained-glass

³⁹ It was most probably at this time that a pair of windows was installed on the left gallery, which imitated stained glass ones and were made using paper with a lithograph stuck onto the glass.

windows from the years 1894-1898, of similar plant geometrical patterns, were most probably executed in the stained glass workshop of Teodor Zajdzikowski in Cracow.⁴⁰

The overall artistic effect of the interior was complemented with commemorative plaques, woodwork, colourful ceramic floor with moulded patterns, lamps, chandeliers and candelabrum lanterns in the staircases. *Horror vacui*, which was achieved in the interior of the synagogue by means of various artistic expressions, reflected one of the basic theses of the reformers that profusion of decoration should lead to the intensification of religious activity of the faithful.⁴¹

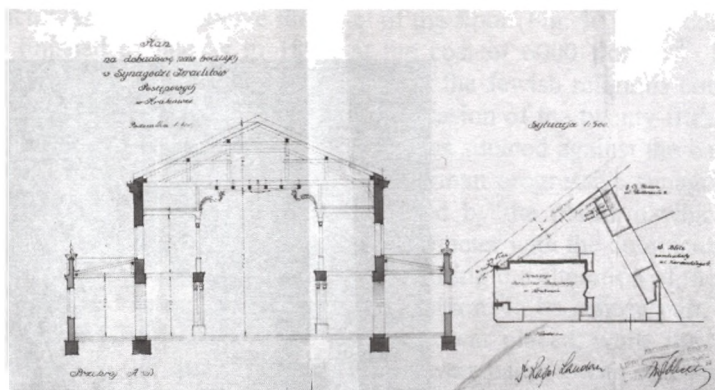


Fig. 11. Tempel Synagogue, cross-section and ground-plan, designed by Ferdynand Liebling and Jozue Oberleder, 1924, AP Kr, ABM, ul. Miodowa 24, fasc. 608, photo by M. Multarzyńska-Janikowska

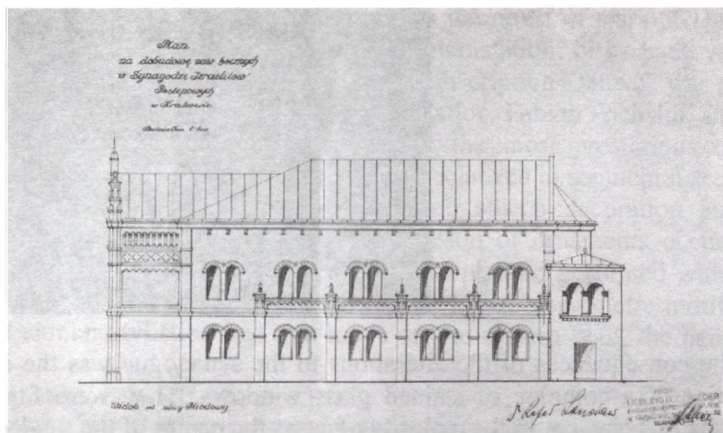


Fig. 12. Tempel Synagogue, plan of elevation of south aisle, designed by Ferdynand Liebling and Jozue Oberleder, 1924, AP Kr, ABM, ul. Miodowa 24, fasc. 608, photo by M. Multarzyńska-Janikowska

⁴⁰ D. Czapczyńska-Kleszczyńska, *Teodor Andrzej Zajdzikowski (1840–1907) pionier krakowskich witrażowników*, „Rocznik Krakowski”, vol. 69, 2003, p. 162.

⁴¹ C.H. Krinsky, op.cit., p. 66.



Fig. 13. Tempel Synagogue after alteration in 1924, view of south and east elevations, (beginning of 1940s), Beit Lohamei Haghetatot in Israel



Fig. 14. Tempel Synagogue after alteration in 1924, view of east elevation, Museum Historyczne miasta Krakowa (Museum of History of Cracow, further referred to as MHmK), Fs. 5869/IX

Apart from the works connected with the alteration of the body of the building and transformation of the character of its interior, central heating was installed on the strength of the permission granted by the City Council on 13 June 1892 and 29 August 1893. Its final design was made in March 1893 in the enterprise of Wilhelm Brückner in Vienna. The installation of the central heating in those days in Cracow was an event that did not take place very often and it certainly testified to the prestige of the building. The costs of the installation and fitting of in the radiators were paid in installments by the association until 1899.⁴²

The designer of the alterations of the synagogue, Benjamin Torbe, was born on 6 November, 1858 in Cracow. He graduated from Bauschule in Vienna, which he attended in the years 1880–1884 and in the academic year 1887/1888.⁴³ He was licensed to practice the profession of a constructor in 1889. He was involved in the first place in the residential architecture. He designed several tenement houses typical of the architecture of Cracow at the turn of the nineteenth and the twentieth century, which represented neo-Renaissance and neo-Baroque styles. In the 1900s he used a variety of the late historical forms, combining them with the current Secession artistic detail. The design of the alteration of the temple synagogue was one of the most interesting in the architectural career of Benjamin Torbe.

Already in 1905 the next construction works took place, carried out, like in the years 1893–1894, according to the design by Benjamin Torbe. This time, the range of works was limited to a small change in the passage system. The works concerned the alterations of the stairs leading to the garret and making new entrance openings. These were introduced into the front elevation, at the both sides of the entrance break. Most probably in about 1910 the wiring system of electricity was installed in the synagogue. The expenses were paid in installments, the last of which was paid in 1913.⁴⁴

The following, and the last alteration of the synagogue took place in 1924. The architectural works were conducted by Ferdynand Liebling (1877–1942) and Jozue Oberleder (1883–?). They were financed from the association's financial resources which had been collected from the members in 1923.⁴⁵

The works comprised building two one-storey aisles, whose length was shorter than that of the body of the synagogue (Fig. 11). Their erection was the only way to extend the synagogue, and it resulted in providing 216 new seats for the faithful. In the elevations of the aisles the characteristic rhythm of window openings was repeated, with the architectural detail of the overhung arches and the arrangement of voussoir marked in plaster (Fig. 12). Inside the synagogue the aisles were connected with the hall of prayer with arcaded openings placed on the axes of the side windows.

In consequence of the erection of the aisles, it became necessary to transform the porches with the staircases leading to the galleries for the women which were situated at the side elevations of the building, from the eastern side (Figs 13, 14). The alteration

⁴² *Sprawozdanie przełożeństwa Stowarzyszenia Izraelitów Postępowych w Krakowie za rok administracyjny 1899/1900*, Kraków 1900, p. 3.

⁴³ J. Purchla, *Architekci krakowscy na Politechnice Wiedeńskiej*, in: *Architektura XIX i początku XX wieku*, ed. T. Grygiel, Wrocław–Warszawa–Kraków, 1991, p. 21.

⁴⁴ *Sprawozdanie przełożeństwa Stowarzyszenia Izraelitów Postępowych w Krakowie za czas od 1-go stycznia do 31-go grudnia 1913*, Kraków 1914, unnumbered page.

⁴⁵ Archiwum Żydowskiego Instytutu Historycznego (quoted further on as AŻIH), Stowarzyszenia krakowskie sygn. 80.

consisted in pulling down the part overlapping the side elevations modifying the passage system and extending the porches beyond the line of the apse. In that connection, the arcaded clearances were also altered, but with the repetition of the original shape of the composite columns. At the same time the next entrance openings were built, placed in the side walls of the break.

In the course of the works the patron pattern of the painting which decorated the main wall of the hall of prayer was replaced by a new one of geometric and plant motifs.⁴⁶ New windows with stained glass were also inserted, but at the present stage of research it is difficult to state precisely how many. These were gifts from the members of the association, (as in the case of the stained glass windows donated by the Potok family) and from the members of the board. They may all have been commissioned in the workshop of S.G. Żeleński, whom the association paid 2175 zł on 27 January 1925.⁴⁷ However, the majority of the stained glass windows which were installed in the side aisles at the time were transferred there from the original window openings in the body of the synagogue. They are of the identical sizes and have the same decorative motifs as those installed in the synagogue in the years 1894–1898 and at the beginning of the twentieth century.



Fig. 15. Tempel Synagogue after alteration in 1924, view of façade and south elevation, MHmK, Fs. 5870/IX

The alteration in the year 1924, although it involved an essential change in the body of the building and modification of the spatial layout, was conducted in such a way that the homogenous character of the temple was preserved (Fig. 15). The authors of the conception belonged to the group of esteemed and recognized architects, especially among the Jewish part of the inhabitants of Cracow.

⁴⁶ J. Czop, *Dokumentacja konserwatorska dotycząca prac konserwatorskich i restauratorskich przy dekoracji wystroju wnętrza w synagodze Tempel w Krakowie*, unpublished script, Kraków 2000, p. 10.

⁴⁷ AŻIH, Gmina Krakowska, sygn. 689.

Ferdynand vel Feivel Liebling was born on 20 May, 1877 in Cracow. In 1895 he graduated from Szkoła Przemysłowa (School of Industry), where he studied at the faculty of construction. In the years 1897–1899 he was a student at Berlin Politechnik. He gained the professional experience in architecture and construction under the supervision of Juliusz Reiniger in Przemyśl in the years 1896–1897 and then he went on to train under the supervision of Józef Pokutyński in Cracow for a few months. In the period between 1897 and 1899 he was a trainee under the supervision of Juliusz Raschdorf in Berlin and then, until 1900, in the enterprise of Honiger and Sedelmeier. After finishing the training period, in the years 1901–1902, he worked for Zygmunt Luks in Cracow, where in 1902 he passed the exam for the licence of a constructor.⁴⁸ In the academic year 1903/1904 he worked as an assistant at the faculty of construction of Szkoła Przemysłowa in Cracow.⁴⁹ Ferdynand Liebling put into effect a lot of interesting designs for residential architecture, as well as for buildings which served the Jewish community. Apart from his individual activity, he also ran a construction firm with Szymon and Józef Kahane in the 1910s, and in the 1920s he cooperated with Jozue Oberleder. The other author of the extension of the synagogue, Jozue Oberleder, was born on 30 June, 1883 in Cracow and also graduated from Państwowa Szkoła Przemysłowa. In 1899 he began studying at the faculty of mechanics and chemistry, but a year later he moved to the faculty of construction.⁵⁰ In the years 1905–1911 he practiced under the supervision of Ferdynand Liebling. His individual activity, as well as his cooperation with Ferdynand Liebling concerned mainly residential architecture. Another aspect of their work was the management of a building enterprise. Undoubtedly, the design of the alteration of the synagogue was one of the most interesting conceptions of Ferdynand Liebling and Jozue Oberleder. It was skillfully worked out and consistently put into realization, so that it constituted a continuation of the alteration of the synagogue in the years 1893–1894.

The Tempel Synagogue in Cracow has its own place in the trend of European architecture of progressive synagogues. Its forms, both from the times of construction and the alteration in the years 1893–1894, were a reflection of the German synagogues in Kassel and Hamburg, which are held to be the most important patterns in the architecture of progressive synagogues. The key role was played by the ideological contents, expressed by means of architectural and stylistic forms. They were a sign of new attitudes and consciousness, both in the question of understanding Jewish own identity and social and cultural integration with the Polish nation. The Tempel Synagogue is the symbol of the radical transformations taking place in the Jewish community in Cracow in the nineteenth century. Although it was founded independently of the Jewish religious community, as a private house of prayer, in the course of time, when its representatives began to play key roles in the structure of the religious community, it achieved the status of the community temple. It became the symbol of stability and power of the community of the Jews striving for assimilation who were united around it and it expressed the prestige they gained.

⁴⁸ All the information about F. Liebling's studies and construction training was obtained from Ms Aneta Gluzińska, for which I would like to express my thanks.

⁴⁹ *Szesnaste sprawozdanie c.k. Państwowej Szkoły Przemysłowej w Krakowie, ogłoszone z końcem roku szkolnego 1903/4*, Kraków 1904, p. 42.

⁵⁰ *Dwunaste sprawozdanie c.k. Państwowej Szkoły Przemysłowej, ogłoszone z końcem roku szkolnego 1899/1900*, Kraków 1900, p. 71.